



# ROSE STUDIO CONCERT

THURSDAY EVENING, OCTOBER 25, 2018 AT 6:30

**Daniel and Joanna S. Rose Studio**

**ORION WEISS**, piano  
**CHAD HOOPES**, violin  
**ANGELO XIANG YU**, violin  
**PAUL NEUBAUER**, viola  
**NICHOLAS CANELLAKIS**, cello

**2018-2019  
SEASON**

**The Chamber Music Society of Lincoln Center**

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

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[www.ChamberMusicSociety.org](http://www.ChamberMusicSociety.org)

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**ORION WEISS**, piano  
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**JOHANNES BRAHMS**  
(1833-1897)

***Scherzo, WoO 2, from “F-A-E” Sonata for Violin and Piano (1853)***

HOOPES, WEISS

**ERWIN SCHULHOFF**  
(1894-1942)

**Duo for Violin and Cello (1925)**

- ▶ Moderato
- ▶ Zingaresca: Allegro giocoso
- ▶ Andantino
- ▶ Moderato

YU, CANELLAKIS

**ROBERT SCHUMANN**  
(1810-1856)

**Quintet in E-flat major for Piano, Two Violins, Viola, and Cello, Op. 44 (1842)**

- ▶ Allegro brillante
- ▶ In modo d'una marcia, un poco largamente
- ▶ Scherzo: Molto vivace
- ▶ Allegro ma non troppo

WEISS, HOOPES, YU, NEUBAUER, CANELLAKIS

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.  
Photographing, sound recording, or videotaping this event is prohibited.

# NOTES ON THE PROGRAM

## *Scherzo, WoO 2, from "F-A-E" Sonata for Violin and Piano*

### JOHANNES BRAHMS

- ▶ Born May 7, 1833 in Hamburg.
- ▶ Died April 3, 1897 in Vienna.

#### *Composed in 1853.*

- ▶ First CMS performance on January 14, 1997 by violinist Pinchas Zukerman and pianist Marc Neikrug.
- ▶ Duration: 6 minutes

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In April 1853, the 20-year-old Johannes Brahms set out from his native Hamburg for a concert tour of Germany with the Hungarian violinist Eduard Reményi. The following month in Hanover they met the violinist Joseph Joachim, whom Brahms had heard give an inspiring performance of the Beethoven Concerto five years earlier in Hamburg. The two became friends and spent the following summer together at Göttingen, discussing music, studying scores, playing chamber works together, and setting the foundation for a creative partnership that would last for almost half a century. Joachim

▼  
**THEY DUBBED THE PROJECT THE "F-A-E" SONATA, AFTER THE PHRASE THAT JOACHIM HAD TAKEN AS HIS MOTTO: *FREI ABER EINSAM* (FREE BUT ALONE).**

learned of Brahms's plan to take a walking tour through the Rhine Valley, and as a parting gift he gave him a letter of introduction to Robert and Clara Schumann in Düsseldorf.

On the last day of September 1853, Brahms met the Schumanns for the first time. "Here is one who comes as if sent straight from God," Clara recorded in her diary. Brahms was introduced around town, and among those he befriended was the young composer and conductor Albert Dietrich, a favorite student of Schumann and a frequent visitor to his home. Joachim was scheduled for an appearance in Düsseldorf at the end of October to premiere Schumann's Fantasy for Violin and Orchestra (Op. 131) and as a surprise for him, Schumann, Dietrich, and Brahms each agreed to contribute to a sonata for violin and piano—Dietrich was assigned the opening movement, Schumann volunteered an intermezzo and finale, and Brahms offered to supply the scherzo. They dubbed the project the "F-A-E" Sonata, after the phrase that Joachim had taken as his motto: *Frei aber einsam* (Free but alone). Joachim was delighted with the gift. Brahms's *Scherzo* follows the traditional three-part scherzo form, with a rather stormy C minor paragraph at the beginning and end surrounding a more lyrical central trio. ♦

# Duo for Violin and Cello

## ERWIN SCHULHOFF

- ▶ Born June 8, 1894 in Prague.
- ▶ Died August 18, 1942 in a concentration camp at Wülzburg, Germany.

### *Composed in 1925.*

- ▶ Premiered on October 30, 1925 in Prague by violinist Stanislav Novák and cellist Maurits Frank.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 17 minutes

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Czech composer and pianist Erwin Schulhoff experienced profoundly the ancient Chinese curse/blessing by living in interesting, and, for him, ultimately treacherous times. Born into a musical family in Prague on June 8, 1894, Schulhoff studied (on the advice of Dvořák) at the conservatory in his hometown from 1904 to 1906 before completing his formal education at music schools in Vienna (1906-08), Leipzig (1908-10, where he was a student of Max Reger), and Cologne (1911-14); he also took some lessons with Debussy. After military service in World War I, Schulhoff returned to Prague, where he worked as a composer, teacher, and concert and jazz pianist before settling again in Germany in 1919. He was an active propagandist for new music in both Czechoslovakia and Germany, organizing concerts and including works by members of the Second Viennese School and other avant-gardists in his own recitals, and espousing the aims of such artistic modernists as Grosz, Klee, and the German Dadaists. Schulhoff was

back in Prague in 1929, teaching piano and orchestration at the city's conservatory and working for Czech Radio. He took up the cause of Marxism in the early 1930s as a reaction to the rise of Nazism, made a rousing musical setting of the Communist Manifesto in 1932 (not performed, however, until 1962, in Prague), and attended the International Congress of Revolutionary Musicians in Moscow the following year. He joined the Communist Party and wrote a half-dozen symphonies in the optimistic, easily accessible style dictated by Stalin in the 1930s. He was granted the supposed protection of Soviet citizenship when the Nazis overran Czechoslovakia in 1939, but it did not work. Schulhoff, outspoken in his political views and of Jewish origins, was imprisoned before he could flee from Prague to Russia and interned in a concentration camp at Wülzburg, in Bavaria, where he died of tuberculosis on August 18, 1942.

Schulhoff's eclectic music ranges across the amazing variety of styles jostling each other during the time between the two world wars: jazz, neo-classicism, impressionism, expressionism, quarter-tone and serial experiments, Bartókian folklorism, socialist realism. He established his most characteristic idiom with his works of the 1920s, marked by the rhythmic impetuosity of hot jazz and the brazen, boisterous iconoclasm that made that decade one of the most fertile in the entire history of music. His creative output includes an

opera, three ballets, six symphonies (his last, the *Symphony of Freedom*, was composed just before he was imprisoned by the Nazis), four concertos, two string quartets, and a variety of other chamber scores (among them the *Hot Sonata* for Alto Saxophone and Piano), songs and choral pieces (notably the “jazz oratorio” *H.M.S. Royal Oak*), and piano compositions.

Schulhoff’s Duo for Violin and Cello was composed in Prague in February 1925 and dedicated “in deep respect to Maestro Leoš Janáček,” about whom Schulhoff had published a 70th birthday tribute the preceding year. The two composers became acquainted, and Janáček’s interest in Czech folk music apparently influenced the duo’s second movement. Schulhoff originally hoped to introduce the work at the contemporary music festival in Donaueschingen, Germany that summer, but

the premiere had to wait until violinist Stanislav Novák and cellist Maurits Frank played it at Prague’s Society for Modern Music on October 30, 1925.

The duo, whose expressive impact is out of all proportion to its modest resources, comprises four sharply contrasting movements. The first movement, concentrated and intense, seems remarkably unified despite its continuously unfolding, episodic form; its only clear thematic return brings back the opening measures as a coda. The second movement is reminiscent of a fiery Gypsy dance. The *Andantino*, precisely divided between the participants according to theme (bowed) and accompaniment (pizzicato), is quiet and meditative. The finale is a miniature sonata form (flowing main theme, agitated second theme) with an impetuous closing section (marked *Presto fanatico*). ♦

## Quintet in E-flat major for Piano, Two Violins, Viola, and Cello, Op. 44

### ROBERT SCHUMANN

- ▶ Born June 8, 1810 in Zwickau, Germany.
- ▶ Died July 29, 1856 in Endenich, near Bonn.

#### **Composed in 1842.**

- ▶ Premiered on January 8, 1843 in Leipzig.
- ▶ First CMS performance on November 12, 1971, by pianist Richard Goode, violinists Pinchas Zukerman and Charles Treger, violist Walter Trampler, and cellist Leslie Parnas.
- ▶ Duration: 30 minutes

In 1842, after a year concentrating on works for orchestra, Schumann turned to chamber music with nearly monomaniacal zeal. Entries in his diary attest to the frantic pace of his inspiration: “June 4th: started the Quartet in A minor. June 6th: Finished the *Adagio* of the Quartet. June 8th: My Quartet almost finished. June 11th: A good day, started a Second Quartet. June 18th: The Second Quartet almost finished up to the *Variazioni*. July 5th: Finished my Second Quartet.

July 8th: Began the Third Quartet.  
July 10th: Worked with application on the Third Quartet.” Schumann’s three string quartets, published together under the single opus number 41, were completed in a frenzy of creative activity within just two months, after which he never wrote another work in the form. Having nearly exhausted himself, he and Clara took a holiday at a Bohemian spa in August, but he again threw himself into composition soon after his return: the Piano Quintet (Op. 44) was begun in September and the Piano Quartet (Op. 47) on October 24th; both were finished before the *Phantasiestücke* for Piano, Violin, and Cello (Op. 88) were created in December. Schumann, drained by three months of feverish work, then slumped into a state of nervous collapse, and he was unable to compose again until the following February, though his achievement of 1842—the composition of six chamber music masterpieces in five months—stands as one of the greatest bursts of creative inspiration in the history of the art.

Schumann sketched the Quintet for Piano, Two Violins, Viola, and Cello, one of the first works ever written for that combination of instruments, in just five days during September 1842 and completed the score only two weeks later. The work opens with a striding, heroic theme played by the full ensemble. A gentler motive is posited by the piano and the violin as a transition to the second theme, a lovely scalar melody initiated by the cello.

A recall of the vigorous opening theme closes the exposition. The development section, led by the piano (as is most of the work—the keyboard has only six measures of rest in the entire composition), deals mostly with permutations of the main theme. The recapitulation provides balance and closure by recalling the earlier thematic material in appropriately adjusted tonalities. The second movement is in the mode and manner of a solemn funeral march into which are inserted two contrasting episodes. The first intervening paragraph is a lyrical effusion for the violin and cello in duet supported by a restless accompaniment from the inner strings and the keyboard. The second episode is a tempestuous passage of angry triplet rhythms that are not soothed until the lyrical melody from the earlier episode returns in a heightened setting. The funeral march, nearly exhausted, is heard one final time to bring the movement to a dying close. The *Scherzo*, called by one commentator “the glorification of the scale,” is strewn with long ribbons of ascending and descending notes. Two trios, one sweet and flowing, the other impetuous and Gypsy-inspired, provide contrast. The finale, one of Schumann’s most masterful formal accomplishments, begins in the shadow of defiant tragedy but, before its end, achieves a soaring, life-affirming proclamation through an expertly constructed double fugue based on the conjoined main themes of the finale and the opening movement. ♦

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# ABOUT THE ARTISTS

## NICHOLAS CANELLAKIS

► Hailed by the *New Yorker* as a “superb young soloist,” Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation. In the *New York Times* his playing was praised as “impassioned... the audience [was] seduced by Mr. Canellakis’s rich, alluring tone.” His recent highlights include his Carnegie Hall concerto debut with the American Symphony Orchestra; concerto appearances with the Albany and New Haven symphonies, Erie Philharmonic, and Pan-European Philharmonia in Greece; and a recital of American cello-piano works presented by the Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour. His 2018-19 season includes solo debuts with the Lansing, Bangor, and Delaware symphony orchestras; Europe and Asia tours with the Chamber Music Society of Lincoln Center, and recitals throughout the United States with his long-time duo collaborator, pianist-composer Michael Brown. He is a regular guest artist at many of the world’s leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, La Jolla, Bridgehampton, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. He was recently named artistic director of Chamber Music Sedona. An alum of The Bowers Program (formerly CMS Two), Mr. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory. Filmmaking and acting are special interests of his. He has produced, directed, and starred in several short films and music videos.

## CHAD HOOPES

► American violinist Chad Hoopes has remained a consistent and versatile performer with many of the world’s leading orchestras since winning First Prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. He is a 2017 recipient of Lincoln Center’s Avery Fisher Career Grant. Highlights of past and present seasons include performances with The Philadelphia Orchestra, Orchestre de Paris, Konzerthausorchester Berlin, Vancouver Symphony Orchestra, and Orchestre National du Capitole de Toulouse. He has performed with leading orchestras including the San Francisco, Pittsburgh, Houston, and National symphonies, as well as the Minnesota Orchestra, and National Arts Centre Orchestra in Canada. An alum of The Bowers Program (formerly CMS Two), he frequently performs with the Chamber Music Society of Lincoln Center. He has additionally given recitals at the Ravinia Festival, the Tonhalle Zürich, the Louvre, and at Lincoln Center in New York City. His debut recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi featured the Mendelssohn and Adams concertos, and his next recording will feature Bernstein’s Violin Sonata with pianist Wayne Marshall. He is a frequent guest artist at the Menuhin Festival in Gstaad, Switzerland, the Rheingau Festival, and at Festspiele Mecklenburg-Vorpommern, where he was named the winner of the prestigious Audience Award. Born in Florida, Mr. Hoopes attended the



Cleveland Institute of Music and the Kronberg Academy under the guidance of Professor Ana Chumachenco, who remains his mentor. He plays the 1991 Samuel Zygmuntowicz, ex Isaac Stern violin.

## **PAUL NEUBAUER**

▶ Violist Paul Neubauer's exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." In 2018 he made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the US premiere of the newly discovered *Impromptu* for viola and piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia was released on Signum Records and his recording of the complete viola and piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS's *Sunday Morning*, *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical. Mr. Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of The Juilliard School and Mannes College as well as a visiting professor at DePaul University.

## **ORION WEISS**

▶ One of the most sought-after soloists in his generation of young American musicians, the pianist Orion Weiss has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him worldwide acclaim. His 2018-19 season begins at the Lucerne Festival and ends with the Minnesota Orchestra, with performances in between for the Denver Friends of Chamber Music, the University of Iowa, the Chamber Music Society of Lincoln Center, the Albany Symphony, the Kennedy Center's Fortas Series, the 92nd Street Y, and the Broad Stage. In 2017-18 he performed Beethoven's Triple Concerto with the Saint Paul Chamber Orchestra, toured with James Ehnes, and soloed with 12 orchestras around the United States. Other highlights of recent seasons include his third performance with the Chicago Symphony, a North American tour with the Salzburg Marionette Theater performing Debussy's *La Boîte à Joujoux*, the release of his recording of Christopher Rouse's *Seeing*, and recordings of the complete Gershwin works for piano and orchestra with his longtime collaborators the Buffalo Philharmonic and JoAnn Falletta. Named the Classical Recording Foundation's

Young Artist of the Year in 2010, Mr. Weiss made his debut with the Boston Symphony Orchestra at Tanglewood in 2011 as a last-minute replacement for Leon Fleisher. He graduated from The Juilliard School, where he studied with Emanuel Ax, and he is an alum of The Bowers Program (formerly CMS Two).

## **ANGELO XIANG YU**

► Winner of the Yehudi Menuhin International Violin Competition, Angelo Xiang Yu has received consistent critical acclaim and enthusiastic audience response for his solo recitals and orchestral and chamber music performances. Highlights of his 2018-19 season include debuts with the Rochester Philharmonic and the Sacramento, Spokane, Baton Rouge, and South Florida symphonies. He has also performed with orchestras in Pittsburgh, Toronto, Vancouver, Denver, and Houston, as well as with the Shanghai Symphony Orchestra, Auckland Philharmonia, New Zealand Symphony, Munich Chamber Orchestra, and Oslo Philharmonic Orchestra. An active recitalist and chamber musician, he has appeared in recital in Berlin, Paris, Beijing, Singapore, Shanghai, Auckland, Chicago, Pittsburgh, and in March 2018 he performed in Boston's Jordan Hall under the auspices of the Chinese Cultural Foundation. During summer 2018, he made debuts at Music@Menlo, the Bridgehampton Chamber Music Festival, and the Sarasota Music Festival. He has also performed at Chicago's Grant Park Music Festival, Chamber Music Northwest in Oregon, the Verbier Festival in Switzerland, and the Bergen Festival in Norway. Born in Inner Mongolia, China, Mr. Yu studied with Qing Zheng at the Shanghai Conservatory. He earned his bachelor's degree, master's degree, and artist diploma from the New England Conservatory of Music, where he was a student of Donald Weilerstein, Miriam Fried, and Kim Kashkashian. A resident of Boston, he performs on a 1729 Stradivarius violin generously on loan from an anonymous donor. This season he joins The Bowers Program (formerly Chamber Music Society Two).

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## UPCOMING EVENTS AT CMS

### THE KREUTZER CONNECTION

SUNDAY, OCTOBER 28, 5:00 PM ▶ ALICE TULLY HALL

*A thread of intrigue connects the dramatic works of Beethoven, Prokofiev, Janáček, and Kreutzer on this fascinating program.*

### MASTER CLASS WITH THE CALIDORE STRING QUARTET

MONDAY, OCTOBER 29, 11:00 AM ▶ DANIEL & JOANNA S. ROSE STUDIO

*The Calidore String Quartet leads a master class with talented students.*  
This event will be streamed live at [www.ChamberMusicSociety.org/WatchLive](http://www.ChamberMusicSociety.org/WatchLive)

### THE ART OF THE QUINTET

FRIDAY, NOVEMBER 2, 7:30 PM ▶ ALICE TULLY HALL

*This uncommon program features three disparate and beautiful sonorities of the string quartet augmented by a trio of contrasting instrumental voices, performed by an equally rich assemblage of CMS artists.*